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**AURANGABAD—DAULATABAD
ELLORA—AJANTA**

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AURANGABAD — DAULATABAD ELLORA-AJANTA



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INTRODUCTION

FROM Aurangabad to Ajanta the distance is barely sixty miles across the rock-strewn countryside but in terms of historical time they are not much less than 2,000 years apart. To travel, in history, from one end to the other is to pass from the late seventeenth century to the beginning of the Christian era and two hundred years beyond.

The civilization of ancient India was Brahmanic; outside the deeper streams of its intellectual content it found expression among the masses of the people in elaborately conceived ritual. In the sixth century B.C., a sharp reaction came with the advent of the Buddha and the dramatic spread of the new faith. The life of the people in the next thousand years and more was motivated by both the religions (Jainism added a variant), and the creative arts of the times carried the full reflection of the joint impact.

It might seem that the austere doctrines of the Buddha could not have given sustenance to art forms in any large measure. Yet, Buddhist art evolved as something real and positive. It did not tie itself down to philosophical precepts or ethical teachings. It presented the human values, the tenderness for all living forms, and the serenity of inward peace behind the cold logic of the Noble Eightfold Path.

There was inspiration also in the life-story of the Master; his renunciation of princely status and all bonds of love; his relentless seeking of a way to end the basic miseries of mankind in its subjection to disease, old age and death; his conquest of allurements and his final discovery of the Light. Around these themes was a wealth of vivid material with which the needs of the plastic arts could be adequately met.

The monastic life which the Buddhism of the times enjoined upon the elect meant rigid seclusion from worldly affairs and whole-hearted absorption in things of the spirit. In the ranks of the *bhikshus* were men with the creative urge who found joy in adorning their monastic abodes and chapels with brushwork and chiselled stone. This became a vogue as also a devotional outlet.

The great mass of work, however, could not have been done by the artist-monks alone. Lay painters and sculptors of renown—the plastic arts flourished under royal patronage—were drawn to the monasteries. Some were probably attached to them on a permanent basis, having dedicated themselves to this work. Others took up temporary assignments, a corner of the chapel or a share of wall space. These artists were, naturally, of unequal merit. The touch of genius appeared once in a while. However, the continued work of all created certain modes and conventions.

Then it so happened that the artists of ancient India broke through the barriers imposed by the austere

discipline of religious teachings. They discovered the potentialities of colour and delighted in it. They were fascinated by lines as revealed in the human form. Their work took on a new quality of freshness and was both sensuous and sensitive.

Meanwhile, Buddhism itself, faced by the constant challenge of Brahmanism, passed through new stages of development. It split into two systems (second century A.D.). The new system came to be known as Mahayana, Great Vehicle, while the other was Hinayana, Little Vehicle. The names signified that one system was large enough to carry a great many people to release, while the other had room only for the chosen few. The Mahayana was largely the work of a Brahman who had become a Buddhist monk, and was adapted in many essentials to the current Brahmanic mould. From the social point of view this was an act of realism, a compromise designed to recapture waning popular appeal.

In the process of this significant change, the way of knowledge and rigid discipline merged into the way of feeling and devotion. Asceticism received emotional overtones. The Mahayana system called on the masses, not the elect alone, to step on to the Noble Eightfold Path. And the Path now struck out beyond India's frontiers—into China and elsewhere.

The conservatism of the earlier Buddhist society had imposed limits on the cultural life. Even art, unless it was purposive, unless it served religion, had been virtually

suspect. The variety and range of experience that the Mahayana system had to offer resulted in a cultural upsurge in which art had its full share. One concrete effect was soon evident. While the Hinayana confined its worship to the Buddha's relics and emblems, such as the lotus and the Wheel of the Law, the Mahayana created images of the Master. And it was not the Master alone. The Buddha, they said, had been preceded by a long line of near-Buddhas or Bodhisattvas. Hence the Bodhisattva also received a semblance.

A great mass of Buddha legends called *Jataka* fables had been growing up as the literary expression of the same impulse. They were rich in imagery and symbol. With this added source-material the themes for presentment through the medium of sculpture and painting became limitless.

On the political scene, two centuries after the passing of the great Teacher, India came under the rule of one of the noblest monarchs in all history. But Asoka was much more than a ruler. It was his unbounded missionary zeal that became Buddhism's best asset, its instrument of progress and expansion. His reign was also the starting point for the fundamentals of Buddhist art. The numerous monasteries of his time were borne away in the waves of successive foreign assaults that followed in the later ages. But some specimens of rock-cut architecture initiated during the great reign still remain, along with the celebrated pillars of monolith on which edicts were inscribed.

The first creative phase covered the period from the second century B.C. to the second century A.D. The second phase started after a long break, in the fifth century, when there was again a great revival of culture under royal patronage. That was the Golden Age of Indian history. The art of the time was equally Buddhist and Brahmanic. The trends that had started with the Mahayana system were now fully developed. Elaborate designs and decorative motifs replaced the earlier simplicity, and happily, the grace of ornamentation was seldom marred by lack of restraint. High technical skill combined with imaginative vigour and new points of perfection were attained.

It is in the context of this historical background that the spirit of the ancient Indian heritage in art, the finest examples of which are Ajanta and Ellora, reveals itself.

Aurangabad, with neighbouring Daulatabad, is to be viewed in an altogether different context, for here we are in the mediaeval times. Daulatabad is the older town. In the twelfth century it was known as Devagiri and was the capital of a flourishing Hindu kingdom of the Deccan. The South was the scene of see-saw battles in which one royal house captured the stage for a while and then yielded place to another. The story starts with the Hindu dynasty of the Yadavas who built Devagiri and runs through the reign of successive Muslim rulers of Delhi who invaded this region over and over again, only half succeeding in their remitless endeavour to subjugate; and it terminates with Aurangzeb, the last of the Great Mughals

after whom Aurangabad was named. That brings us close to the dawn of the modern age.

The art of those later times was mainly architectural. The Muslims were great builders. Their style was composed at first of Central Asian features along with certain concepts from Persia. These, on the Indian soil, blended with indigenous ideas and a new style was evolved. Indo-Muslim architecture has superb monuments, the most renowned among them being the Taj Mahal at Agra.

The buildings include mosques, mausoleums, palaces, and fortresses. With impressive facades, they have a whole array of distinguishing features: domes, minars and minarets, pointed arches, deeply recessed portals, latticed windows, pierced screens, cupolas and buttressed walls. The decoration of the interiors was ruled by the Islamic ban on the portrayal of human or animal forms: so the ornamentation had to come from the lavish use of arabesques, intricate geometrical designs often set in colourful mosaic.

However, with all their genius for architecture, the Muslims did not hesitate to adopt ideas and concepts from the work of Hindu craftsmen, and their creations were thus a happy fusion of diverse forms and motifs.

AURANGABAD

THIS is a town in Bombay State built on the site of a historic city, and while it has attractions of its own, the tourist values it mainly as the place from which the Ellora and Ajanta caves are to be visited.

The easiest way to reach Aurangabad from Bombay is by air. There are daily flights (flying time, $1\frac{1}{2}$ hours). By railroad the distance from Bombay (Victoria Terminus of the Central Railway) is 162 miles on the Bombay-Nagpur line to Manmad Junction and a further 71 miles by a metre gauge line.

Aurangabad Hotel offers an enjoyable stay at Rs. 20/- per day. In view of heavy bookings, reservations must be made well in advance. There is a dak bungalow (travelers' rest house) near the railway station and a State Guest House under the charge of the Collector, Aurangabad. Close to the railway station, there is the Tourist Office of the Government of India, offering very useful service. Five-seater taxis are available for excursions at 50 nP. per mile with a moderate waiting charge.

Aurangabad has a special handicraft known as "himroo", handloom cotton or silk interwoven with a variety of attractive designs. These can be used as shawls, blouse pieces, bedcovers, tapestries and other furnishings. Several establishments produce the himroo textiles and one of them is run on a cooperative basis, with the prices fixed officially. The visitor may provide his own design to be woven into the fabric.

The main sights are (1) the ancient cave temples; (2) a mausoleum of the Mughal times, *Bibi-ka-Maqbara*; and (3) a three-centuries-old garden with a water-mill, *Panchakki*.

AURANGABAD CAVES

These cave temples make a worthy prelude to the far more celebrated Ellora and Ajanta. Some of the sculptural work here ranks with the best in India. The site, however, is reached after a hard climb and the groups of excavations are separated by a mile across the hillside. Because of this difficult approach the Aurangabad Caves are often dropped from the itinerary of tourists. They are definitely worth a visit.

Like all others of their kind elsewhere in India—their total number is nearly 1,200—these excavations were not based on any natural caves. The solid rock-face was hewn and carved with primitive tools. The method employed was to make a plan and then start work from the top. Proceeding downward, the rock-cutters left solid blocks for pillars. The carving with hammer and chisel went on along with the excavation with pick-axe. The facade and the verandah were first completed and then the hall, ante-chamber and the cells of the shrine. The procedure was the same throughout.

The Buddhists were the first to make cave temples. Their architecture had two structural forms, the chaitya-hall, a place of worship, and the vihara, monastery, a place of residence for monks. The chaitya-hall has a vaulted

roof and its entrance is topped by a large window shaped as a horse-shoe: inside, it has a central nave, side-aisles and a shrine or image-chamber. The vihara has a large hall for congregation and residential cells on three sides.

The cave temples are rock-hewn adaptations of these two forms. The thousands of wood and masonry constructions in the country yielded to decay, but the pattern lives on, reproduced in the time-defying material of rock.

The excavation starts from the western end of the scarp. Cave 1 is a vihara of the seventh century. It has a 76 ft. verandah with eight pillars which have square bases and bracket capitals decorated with female figures. It will be seen later that the style has several points of contact with the figures in Cave 1 at Ajanta.

On the west is a Buddha on a lotus seat, supported by Nagas with their snake-hoods. Nagas, demi-gods who brought rain, were depicted in Buddhist art with a crown encircled by snake-heads.

Outside the verandah, there is a row of sitting Buddhas at the left end of the wall.

Cave 2, a more finished construction, is a chaitya-hall, but it has features borrowed from Brahmanic temples. An enormous seated Buddha occupies the shrine, his feet on a lotus, his hands folded in the attitude of preaching, and over his shoulders are celestial beings. This also belongs to the seventh century.

Cave 3 with its pillared verandah has a hall supported on twelve richly carved columns which combine the styles of Caves 1 and 26 at Ajanta. In the side wings are two compartments which have elaborate carvings. Cells at the angles served as monastic abodes while those at the back and sides were used as chapels. The two elaborately carved pillars in the ante-chamber are notable.

In front of the shrine which is occupied by a large seated Buddha are two groups of votaries, male and female. The female figures wear elaborate head-dresses and necklaces and some have garlands in their hands. The total depth of this cave is 82 ft. and its width 63 ft. This is one of the most completely developed and among the latest of the Buddhist cave temples in India.

Cave 4, centuries older than the others, is a chaitya-hall of the Hinayana order.

Cave 5 is not of much interest.

Almost a mile away to the east in the same range of hills is the second group of excavations. This is reached by a rugged pathway.

Cave 6, the first in this series, combines the features of a chaitya-hall and a vihara. It has an ante-chamber and a shrine as also cells on three sides. The shrine contains a huge Buddha with attendants. One of the cells has a stone bed. The roof of the verandah shows some fragments of painting.

Cave 7 is the most important of these excavations. It has a large inner hall with an image-chamber. The two chapels at the ends of the verandah and cells at the back of the cave are filled with exquisitely carved figures. There are six cells which served as living quarters for monks. The sculptures are characteristic of Mahayana mythology and are marked by a creative vigour which attained final fruition in the Brahmanical sculptures of Ellora.

On the verandah's back wall, towards the left of the door, is a colossal figure of Bodhisattva Padmapani. He is often seen with the Buddha in India's rock shrines. For, among the many life-forms, both human and animal, through which the great Teacher passed before he assumed the form in which he attained Enlightenment, Bodhisattva Padmapani (Lotus-in-hand) was closest to him in the process of evolution.

In this stone composition, there are eight scenes of Buddhist prayer which invokes the near-Buddha thus: "From the devouring fire, merciful one, deliver us! From the sword of the enemy, merciful one, deliver us! From the fetters of slavery, merciful one, deliver us! From drowning in water, compassionate one, deliver us! From lion and elephant and reptile and demon, great compassionate one, deliver us!"

The eight fears are dramatized in four sculptures on either side of Padmapani. In each, two figures are praying to the Lord. The top sculpture on one side depicts fire as the danger; next, it is the enemy's sword; third, chains;



fourth, shipwreck; on the other side, the top sculpture represents the attack by a lion; second, snakes; third, maddened elephant; fourth, death as symbolized by a demoness about to snatch a child from its mother's lap. This scene recurs in another medium, painting, at Ajanta.

On the right side of the door is another huge Bodhisattva (Vajrapani or Thunderbolt-in-hand). The female on his right is Saraswati, the goddess of learning. Overhead, there are *gandharvas*, celestial musicians and *apsaras*, nymphs of heaven, with votive offerings in their hands.

The profusion of goddesses is an indication that Buddhism was now shorn of its original austerity and reconciled to the older Brahmanic ritual. Sentiment had overlapped the stern, puritanical faith and filled the plastic arts it inspired with an exuberance of spirit, the source of a new-won richness.

BIBI-KA-MAQBARA

Five or six miles from town, on the same road, this mausoleum was built in 1679 by the last of the Great Mughals, Emperor Aurangzeb, in memory of his wife, Rabia-ud-Daurani. It was modelled on the Taj Mahal at Agra, the creation of Aurangzeb's father, Shah Jahan. However, it is a poor imitation. The exterior lacks in symmetry. The structure is topped by a marble dome but the walls are of plaster. An octagonal screen of perforated marble encloses the tomb.



Bibi-ka-Maqbara, Aurangabad

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The interior decoration has nothing comparable with the great architectural wonder at Agra. The embellishment is too loud, "the cornices garnished by insipid mouldings, the surfaces aggravated by spiritless arabesque". Yet, comparisons apart, Bibi-ka-Maqbara has its own splendour and grace.

A high wall with bastions runs around the edifice. The recesses have little minarets. The entrance leads to an arch and from this point, a fine view of the structure ahead may be obtained. The pavements that lead to the mausoleum are flanked by oblong reservoirs.

PANCHAKKI (WATER MILL)

This also dates back to the Mughal times, deriving its name from a mill worked by water-power for grinding corn. It was built in 1624 to commemorate a Muslim saint who lies buried here. The tomb is a plain structure. Well-laid gardens alongside several tanks, ornamented with fountains, make a fine setting. There is a large hall under a tank. A rivulet skirts the gardens and an artificial waterfall adds interest to the scene.

DAULATABAD

THE mediaeval fortress of that name is now all that Daulatabad stands for. Nine miles from Aurangabad, the great pyramidal shape is visible from a good distance as it dominates the landscape.

The history of Daulatabad goes back to the twelfth century when it was the capital of one of the Hindu kingdoms in the Deccan and was called Devagiri, the Hill of the Gods. The "Hill" was the site of a rock-hewn citadel which was considered to be invulnerable. However, Devagiri yielded to enemy assault and passed into the possession of the Sultans of Delhi (1308).

Thirty years later, Devagiri was to attain a brief period of glory as India's capital. Muhammad Tughlak, ascending the Delhi throne, ordered his capital to be moved to the southern city which he renamed Daulatabad, the City of Fortune. It was a transplantation rather than a transfer, for Delhi's entire population—men, women and children—rich and poor alike, was to move out in a mass to the new capital. Even the sick and the dying were not exempted from the arduous journey of 700 miles. That involved a terrible toll in human misery and thousands of Delhi citizens perished on the way. And it was all in vain. The Sultan regretted his decision and, repeating his act of madness, ordered the whole mass of migrants to move back to the abandoned capital.

However, Daulatabad grew to be a great city, rivalling Delhi in size and importance. The province



A general view of Daulatabad Fort

to which it belonged broke away from the rule of Delhi. Then the old citadel excavated in the body of an isolated hill had to be strengthened further. The steep hillsides at the base of the fortress dropping to the moat were so smooth that no hostile troops could scale the heights. But the fortifications were now extended well beyond the core of the original citadel. Bastions were built, mounted over with cannon. Great walls with battlements guarded the approaches.

The outer wall runs for three miles and there are several inner walls with heavy iron gates fitted with elephant spikes—these spikes prevented the use of elephants to force the gates.



Chand Minar in Daulatabad Fort

The first gateway leads into the enclosure which has, at the left, a huge water tank and further up there is an ancient Hindu temple, its roof supported by 150 pillars. Towards the right is the Chand Minar, a pillar of victory built by a king to commemorate his conquest of Daulatabad. Midway up, the Minar has a gallery with ornamental brackets and a balustrade.

The steps lead up to Chini Mahal, so named because of the blue porcelain tiles on its facade. The palace of which it once formed a part is gone altogether. So are the other palaces that once stood on the adjoining site.

A large gun (17 or 18 ft. long), which has a name inscribed on it, lies at the top of a round high bastion. This has a ram's head designed at one end.

Beyond these later constructions is the moat, 40 ft. deep, with a drawbridge. Here begins the original citadel of Devagiri. The solid rock is scarped to a height of about 250 ft. There is only one narrow entrance over the moat.

The upward climb now leads to a subterranean passage of over 150 ft. It spirals darkly over the hewn steps shielded by the rock mass overhead. Some parts of it are pitch-dark and the attendant lights a flare for the visitor. In the olden days it could be easily barricaded. At its far end, a final obstacle was created by a kind of iron brazier. When a fire was lighted in the brazier the great heat blew into the passage—due to an effective device of suction—and the passage became altogether blocked.

The total height of the fortress is about 600 ft. Close to its top, there is a reservoir, fed apparently by some

underground, natural source. The use of this supply to a besieged fortress is obvious.

Further up, there is a Mughal pavilion and to crown all, a bastion with a gun. From this spot, there is a wonderful view of the countryside around. However, visitors who find the climb strenuous need not proceed beyond the subterranean passage.

All over the fortress there are strong ramparts. Cannon were mounted at strategic points and the defences were so designed that a great concentration of fire could be attained.

European travellers of those days, who have left very readable memoirs, have described this citadel as one of the most powerful in India. The military architecture has some resemblance with European forts of mediaeval times.

Within a few miles from Daulatabad fort, there are gateways, mosques and numerous tombs. The visitor may have a look at the tomb of the Mughal emperor Aurangzeb in Khuldabad, eight miles further up the road and close to the Ellora Caves. It is a tomb of the simplest kind. The emperor, who was one of the richest and most powerful men of his time, had left instructions that his last resting place should be built only with the few rupees he had earned by sewing cloth caps; and that, like a poor man's grave, it was to be covered simply with earth. The contrast with the mausoleum of his wife, Bibi-ka-Maqbara, is all too obvious.

ELLORA

THE Ellora Caves are 18 miles from Aurangabad. The road passes by the base of the Daulatabad fort. There is a State Guest House, two miles away from the Caves (half a mile by a foot track). Permits for accommodation may be obtained from the Collector, Aurangabad. There is also a traveller's bungalow.

These cave temples are the product of three religious systems: Buddhism, Brahmanism and Jainism. Each system had its individual style of architecture and Ellora presents the varied styles side by side. The sculptural work, too, reveals the points of contrast. The excavations on a sloping hill-side are spread over an area, from north to south, of about a mile and a quarter. Caves 1 to 12, making the southern series, are Buddhist. The next sixteen belong to Brahmanism. Caves 30 to 34 are in the Jain group. The Buddhist caves are the earliest (550-700 A.D.).

The taxi parking ground faces Cave 16 in the Brahmanical series and visitors are apt to make this their starting point. However, it is advisable to walk down south, begin with Cave 1 and proceed in the right sequence. Having seen the southern and the middle series, it is best to return to the taxi and take it a mile up the road to another part of the hillside where the Jain caves are situated.

Those caves which may well be ignored have been omitted from this account. Among the most notable ones are Caves 5, 10, 15, 16, 21, 29 and 32.

Cave 1 is possibly the earliest excavation at Ellora. It is a plain vihara with eight cells.

Cave 2, which looks like a chaitya-hall, has twelve massive columns with cushion capitals to support the roof. The lion-throne that holds the huge Buddha image is a symbol of the royal state, denoting a changed attitude in the great ascetic's presentation. The galleries, however, have Buddha figures seated on lotuses in the traditional posture of a preacher. There are several Bodhisattvas.

Cave 3 is not unlike the preceding one and has a chapel at the portico's end. The lotus on which the Buddha is seated is supported by Naga figures with snake-heads.

Cave 5, the largest in this series, is a vihara, 117 ft. by 56 ft., and has in addition two side recesses. Twenty-four pillars hold the roof. The interior seems to indicate that it was used either as a room for guests or as a classroom for novitiates. There is the usual Buddha image in a chapel.

Cave 6 is mainly notable for its ante-chamber which has several interesting sculptures. These include figures from Buddhist folklore. An unexpected innovation is the figure of the Hindu goddess of learning, Saraswati, well-known in India today in the same representation.

Cave 10 is the only proper chaitya-hall at Ellora. The facade, richly decorated, has the semblance of masonry work. A porch surmounted by a gallery leads to another gallery inside the chapel. The carved roof, again, brings

to mind the timber constructions of the time. Above the pillars there are figures in bas-relief.

This cave temple is dedicated to Viswakarma, the architect of the gods and the patron saint of many Indian artisans even today—but having no connection with the Buddhist pantheon. This commingling of concepts, which the Mahayana system initiated, resulted finally in the absorption of Buddhism in the current of Hindu thought and its virtual extinction in the land of its birth.

A staircase leads to a large pillared court and to a gallery with a railed terrace.

Caves 11 and 12 are by far the most important in this group. They are large, three-storey structures alike in design and represent the peak of the earlier style at Ellora. Cave 12 is the bigger of the two and more impressive. Known as Tin Thal, it is faced by an open court and one enters the monastery through a rock-hewn gateway. The facade, nearly 50 ft. high, plain and austere-looking, has porches supported by pillars in each storey. The ground (or first) storey is 115 ft. by 43 ft. Three rows of pillars divide it into aisles. The large hall in the second storey, 115 ft. by 70 ft. and 12 ft. high, is divided likewise by forty square pillars into five aisles. The interiors make a striking contrast to the undecorated facade, for the hall in each floor has galleries of images. Among the huge Buddha figures, the one in the shrine, arms folded and the face deeply meditative, commands attention.



Ellora Cave No. 10—Viswakarma Cave

The Buddhist temples now end and we come to the Brahmanical series, excavated between the seventh and ninth centuries. Here are glimpses of a world apart from the chaitya-halls and viharas. The familiar Buddhas and Bodhisattvas are gone. The motifs are still as religious as in Buddhist art, but the representations take other forms. The Brahmanical religion in India was based at the outset on the concept of one Supreme Being. But, in later ages, the "Life-force" found dramatic expression in symbolical figures and the offshoot was a great Hindu pantheon around which grew a vast, rich mass of mythology. The imagina-

tion and poetry of the new concepts was reflected in art which attained a new visual grace and power.

It is good to remember that the Brahmanic revival which produced this group of Ellora Caves under royal patronage had nothing in it of intolerance against the Buddhist system. The battles were fought entirely in the intellectual arena. As Havell writes: "The *dharma* (sacred duty) of a Hindu king as defender of the faith was to give protection to all religious devotees, and few of them failed in their duty in this respect. It would have been a flagrant outrage upon the Indo-Aryan sense of royal justice for a king to attempt to controvert any form of religious argument except by the weapon of logic used in the debating hall."

Cave 14 serves as an introduction to the new order. In the first panel to the left there is Durga, the mother goddess, whose worship forms a great national festival in India. The third panel has Vishnu, one of the Hindu triad (Creator, Preserver and Destroyer). The shrine holds the goddess of wealth, Lakshmi, who is the wife of Vishnu.

The right wall is dedicated to Siva and several goddesses, among whom is Siva's wife, Parvati, who will be frequently seen in the other caves.

Cave 15 is reached after a long climb over steps which lead to a carved gate. Double-storeyed, it has a courtyard with several small shrines and chambers for the

residence of the temple priests. There is little to see in the spacious hall of the ground floor. In the upper hall, the vestibules on two walls contain reliefs carved with great delicacy. The Archaeological Department has given name-plates to these panels. Notable among them are several depictions of Siva—eight-armed, warlike, slaying a demon; dancing the *tandava*, dance of destruction; in a homely mood, playing dice with Paravti; marriage with Parvati; rising out of his symbolical representation, the *lingam*; destroying Tripura, the terrible demon-king who challenged the might of the gods and tried to take Heaven by assault.

The shrine holds the presiding deity of the temple, the lingam, and facing it in the central passage is the Bull, Nandi, who is Siva's mount and an inevitable feature in all Siva shrines.

Cave 16, celebrated as the Kailasa, Siva's mountain abode, is by far the best of all Ellora excavations and it is one of India's most famous monuments. Here is rock-cut architecture at the apex of technical skill (eighth and early ninth centuries).

Regarded as the greatest monolithic structure in the world, Kailasa combines immensity with grace, energy with superb genius. Its conception and planning are matched by the jewel-like execution. Hundreds of architects and sculptors created this grandeur out of living rock in an inspired period of the country's art history.



Ellora Cave No. 16—*Dhvajastambha* (Flagstaff)

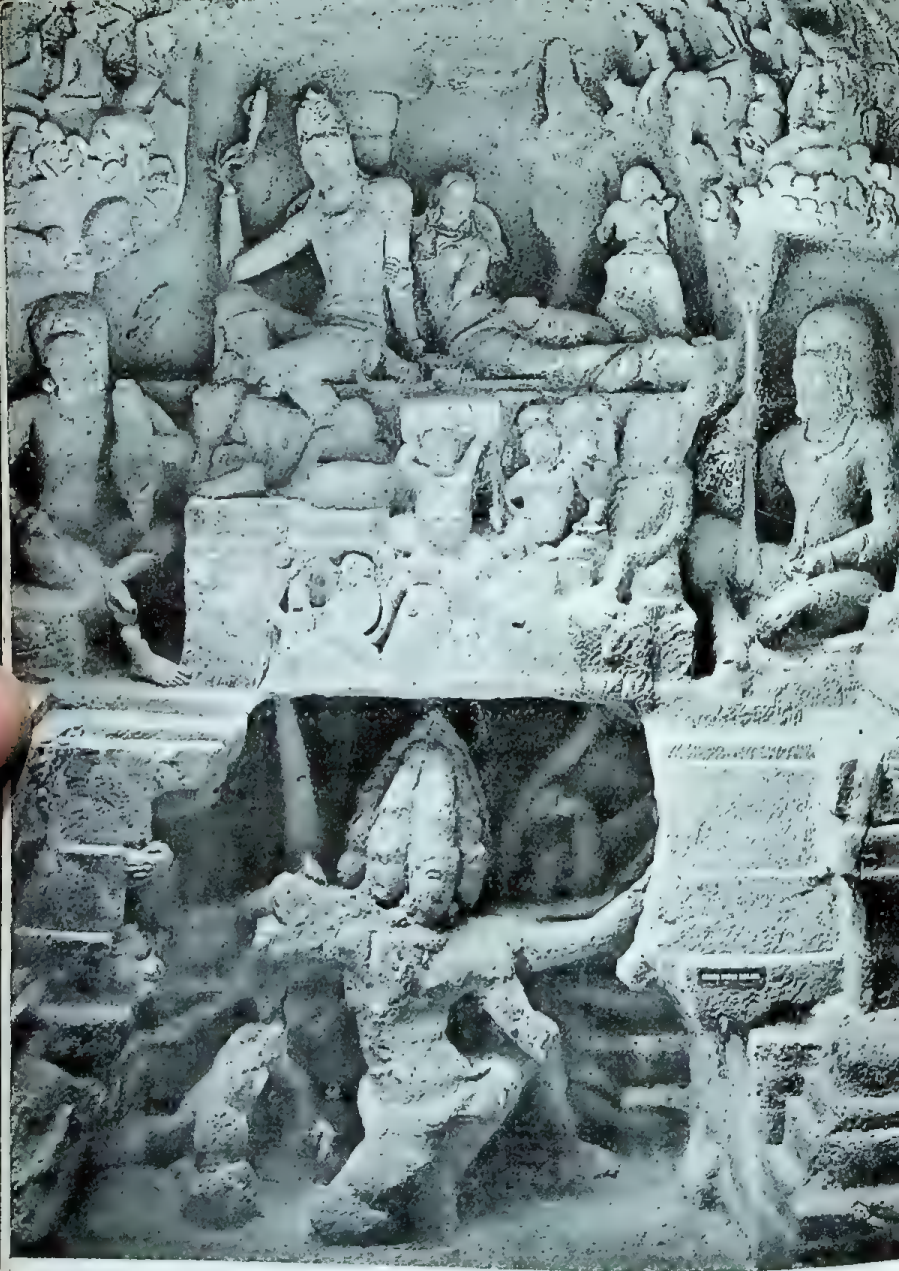
The work began at the cliff top. A rectangular trench was cut downward into the rock depths. Some three million cubic feet of rock seem to have been chiselled out so that a great pit was formed, 107 ft. deep, 276 ft. long and 154 ft. wide. The enormous block left at the centre was then chiselled through decades of time in the familiar shape of a Siva temple, as complete in detail as the brick and mortar structures. It was double-storeyed, 150 ft. by 100 ft. at its base, with several ancillary features added later.

While the temple grew out of the shaping of the great mass of monolith detached from the ridge by the scooped area around, the sculptors were busy simultaneously, adding profuse ornamentation, achieving a wonderful composition. The entire architecture is, in fact, a gigantic sculptural piece.

The spacious court has three buildings connected by an overhead bridge. The main temple has a 25 ft. high plinth, the sides of which are done into bold friezes of life-size elephants. The huge beasts seem astrain with the great burden of the temple on their backs.

The roof is pyramidal having a three-tier tower and a projecting gable-front. There is a cupola on top. From the outer court's extreme right-hand corner, a panoramic view of the edifice brings out the main outlines.

The northern court is featured by a huge elephant which has lost its trunk, and also a Victory Pillar. Further



Ellora Cave No. 16—Ravana shaking Kailasa



Ajanta Cave No. 1—Lady attendants in a palace scene



Ajanta Cave No. 17—An *apsara* (celestial nymph)

Ajanta Cave No. 17—A palace scene





Ajanta—A design from a ceiling

up, a gallery of twelve panels offers plastic renderings of Siva legends. Most of them depict the god with Parvati. The panels that continue in the eastern gallery reveal the god in other attitudes.

The adjoining wall makes the southern gallery. Here, Vishnu provides a variation. He is, for instance, seen in the Man-lion incarnation, tearing with his claws the body of a demon king. The demon king (there are several of them in Hindu mythology) was blessed with a boon from the Creator which made him invulnerable to any one in human or animal form. Drunk with power, with none to challenge his might for the gods also were human in their image, he became an intolerable tyrant. Vishnu solved the problem of his destruction by attacking him in the form of a man-lion, neither human nor animal.

Close to this gallery is a sculptural masterpiece known as "Ravana shaking Kailasa". Ravana, a central figure in the great epic *Ramayana*, stepped under Kailasa and tried to lift the mountain abode on his head as an exhibition of his great strength. By way of an answer, Siva simply put his foot down on the floor and under the enormous pressure exerted, Ravana became helplessly trapped. The depiction shows Parvati clinging to her husband, an alarmed maid in flight, and attendants seated unperturbed with full faith in the Lord of Kailasa.

Several other halls contain work of considerable value, contributing to the total effect. The main hall on the

first floor has well-decorated balconies. A central door leads to the shrine containing the great *lingam*.

The temple is faced by a pavilion, 50 ft. high and level with the main structure to which it is connected. This pavilion, 20 ft. square, is the abode of Nandi. On each side of the Nandi shrine is a pillar, a stone and 'a flagstaff' about 51 ft. high, with finely wrought carvings of the Siva cult. These two pillars are among the best works of art in Kailasa.

Massive as these excavations are, they give a sense of unity both in design and execution. They have rightly drawn this tribute from Percy Brown. "Something more than a record of artistic form, it is a great spiritual achievement, every portion being a rich statement glowing with meaning. It is an illustration of one of those rare moments when men's minds, hearts and hands work in unison towards the consummation of a supreme ideal. It was under such conditions of religious and cultural stability that this great monolithic representation of Siva's paradise was produced".

The only other temples of interest in this Brahmanical series are Caves 21 and 29.

Cave 21 has an attractive facade. In front of it is Nandi on the usual raised platform. Close by are the figures of the river goddesses, Ganga and Yamuna. Ganga, (Ganges) big and beautiful, stands on her crocodile mount.

The fine brackets of the pillars have female figures with foliage above them and lotuses underfoot. Inside the chamber, Parvati's marriage to Siva is set in a panel filling almost an entire wall. There is a second chamber with several panels.

Cave 29 is a massive structure, 150 ft. wide and 18 ft. high. Resembling Elephanta near Bombay, it has a group of halls built in the form of a cross. Unlike the other Ellora temples it has three separate entrances, with wide columns, and a pair of stone lions crouching near the flight of steps—lions guard the entrance of many Hindu temples.

Everything here is colossal. The verandah near the entrance is dominated by a huge Siva with eight arms. It is a powerful depiction of the god conceived as the Terrible. Another colossal Siva in the portico dances in destructive fury. A beautiful Yamuna (river goddess) waits outside.

Next, more than a mile away at the northern spur of the ridge, there are the Jain excavations (30 to 34). Jainism was founded in the sixth century before Christ, at the same time as Buddhism, though its early beginnings go back a further few hundred years. It is still a living faith among certain sections of the people.

These excavations belong to the period between the ninth and eleventh centuries. The visitor may confine his attention to Caves 32 and 34 only.

Cave 32 is known as Indra Sabha, Assembly Hall of Indra, king of the gods. The entrance has a stone



Ellora Cave No. 21—Rameswara Cave

elephant and a 30-ft. column reminiscent of Kailasa. Close by is a decorative shrine, its ceiling carved into the symbolic lotus. This has a figure of Mahavira, the "founder" of the Faith. Mahavira, however, was only the twenty-fourth and last of the saints (*tirthankaras*) in Jain religious lore. Of these, the twenty-third on the list, Parasnath, seems to have been the first historical personage—he lived probably over 700 years before the Christian era. He is seen in the chamber at the left, guarded by the serpent-king, in a familiar grouping of male and female attendants. In this chamber, Mahavira



Ellora Cave No. 29—Siva in the Tandava dance

is seated on a lion throne. A great Jain saint is engaged in hard penance, oblivious of his surroundings.

The upper storey has a verandah and a big hall with decorative pillars. It may be noted that while Jain images have a peculiar heaviness, the pillars and walls of the caves carry ornamental work of great delicacy, almost like the carving on ivory.



Ellora Cave No. 29—Siva as Virabhadra

“No other temple at Ellora is so complete in its arrangement or so finished in its workmanship as the upper storey of the Indra Sabha,” writes Percy Brown.

Cave 33 is best reached from Indra Sabha by a communicating passage with a rock-hewn door at the left of the western shrine. It has, of course, a separate entrance as well, with a finely carved arch. The figures are again

Ellora Cave No. 29—The wedding of Siva and Parvati



of the Jain saints and their attendants. Some of the best examples of Jain sculpture are to be seen here in the decorated pillars and recesses in the walls.

Ajanta Caves—A general view



AJANTA

A GOOD motor road runs from Aurangabad to the Ajanta Caves, 66 miles away. Taxis and regular bus services offer adequate transport. Visitors who have the time can enjoy a night's stay at the State Guest House at Fardapur, four miles from the Caves. (For accommodation apply to the Collector, Aurangabad). There is also an Inspection Bungalow under the charge of the Executive Engineer.

Buses also run to a second rail-head at Jalgaon, 37 miles away. From Jalgaon to Bombay, the distance by railroad is 261 miles and Delhi, on a direct route, is 696 miles.

At the end of the seventh century, Buddhism began to decline in the land of its origin and its shrines fell into desolation and ruin. For a thousand years, Ajanta (it is wholly Buddhist) lay buried in the jungle-clad slopes of the western mountain range, until in 1819 it was discovered accidentally.

The isolated scarp of crescent-shaped rock rising over a ravine to a steep height of 250 feet made an ideal site for the monastic sanctuary, where the area covered was only one-third of a mile. Limited in space, the caves had to be more compact than those of Ellora. Most of them were of an earlier date, the oldest belonging to pre-Christian times.

The architectural and sculptural values in these rock temples are surpassed by the addition of a third art form,

painting, which, more than all else, has given Ajanta its world-wide fame.

There are thirty caves, some of them unfinished and negligible. Sixteen contain mural paintings (for technical reasons the term fresco does not seem applicable), but the best work is to be found in Caves 1, 2, 16, 17, and 19. The best sculptures are in Caves 1, 4, 17, 19, 24 and 26.

The numbering of the caves has been done in consecutive order and has no relation to their chronological sequence. It starts at the western extremity of the rock, near the entrance. The present entrance does not seem to have been the original approach to the excavations.

Five of the caves, 9, 10, 19, 26 and 29, are chaitya-halls. The others are viharas. As for antiquity the oldest (second century B.C. to second century A.D.), the creations of the Hinayana system, are chaityas 9 and 10 and viharas 8, 12, 13, and 30. The others, excavated after a long interval, belong to the fifth and sixth centuries and make the Mahayana series. In olden times, each cave had flights of steps which led to the picturesque stream flowing deep down through a narrow gorge. With the collapse of cave fronts most of those steps have been destroyed.

Caves 1, 2, 16 and 17 are fitted with spotlights, available for use on payment. Their use is essential.



Ajanta Cave No. 26—Carved facade

Photographs of the monuments and paintings can be purchased from the Superintendent, Department of Archaeology, Aurangabad, or from the Director General of Archaeology, New Delhi. Visitors are free to take their own photographs subject to the rules.

The technique employed by the painters in ancient India has been described in contemporary works on Aesthetics. First, a rough plaster of clay, cow-dung and rice-husks was laid upon the selected rock surface and thoroughly pressed in. It made a layer about half an inch in thickness. On this a coat of fine lime was spread in order to attain a smooth surface. The outlines were drawn with brush and then colour was applied. The pigments used were of the simplest kind; materials such as yellow earth, red ochre, green rock crushed into dust, burnt brick, lamp black and copper oxide. A second wash was then applied. Through this the outlines were dimly visible. Other brushes were used to fill in colour until the picture, in the language of ancient Aesthetics, "bloomed". Finally, plastic relief was attained by shading with darker lines and toning down the highlights.

The central theme on the walls comes under two heads: narrative scenes from the Buddha's life and illustrations of *Jataka* fables. Within this framework of spirituality an entire pageant of contemporary life has been vividly covered. Depicted on these walls is the portraiture not only of the Buddha and the Bodhisattvas, but of a wide range of human types in different attitudes, under

the stress of varied emotions and drawn from every social level.

The paintings on the ceiling, unlike those on the walls, are mainly decorative patterns. They include geometric designs, floral and ornamental motifs, flying figures of celestial beings, animals, birds, plants. The grouping is often in panels or compartments, with adequate variation in colour schemes.

Cave 1 is one of the finest examples of vihara architecture evolved towards the end of the fifth century. The facade is lavishly ornamented, its beauty enhanced by six richly carved columns on the verandah. Their shafts are adorned with tracery-work and the bracket capitals have flying figures. The ornate doorway leads into a big hall, 64 ft. square. An aisle is formed by a colonnade of pillars as adorned as those on the verandah (the two middle ones in the back row are the best). On three sides there are rows of cells. Beyond the ante-chamber facing the entrance is a huge Buddha image grouped with the Master's first five disciples and others. One central pillar in the right row has a curious carving done with remarkable realism; four deer in different positions have a single head which seems to belong to each one.

The entire wall space and ceiling as also the pillars in this cave had once been painted. Much of the work has peeled off, but enough of great value has survived. This includes a few masterpieces.

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Ajanta Cave No. 1—Exterior view

The paintings mainly illustrate *Jataka* stories. A typical one, at the left of the main entrance, has been identified with the *Sibi Jataka*. The story goes that a pigeon, chased by a hawk, sought the protection of King Sibi, who was a Bodhisattva. The hawk came in pursuit and demanded its lawful prey. King Sibi struck a bargain to save the little bird's life. He gave the hawk a measure of his own flesh equal to the bird's weight. The pigeon is seen here in the king's lap (extreme left) and beyond a pavilion the king stands by a pair of scales (right).

The two side-walls of the ante-chamber present remarkable scenes from the Buddha's life in large-scale compositions. The one at the left visualizes a moment when Gautama, at the end of seven years of Seeking, was about to attain Enlightenment. Ever since the time he had left his palace and taken to the ascetic's life, Mara, the Evil One, had been at his heels. "Turn back", Mara had bidden, "the jewel wheel of Empire will be yours". Since Gautama scorned the prospect, Mara had made the threat, "Whenever you have a bad thought I shall know". For seven years Mara had followed Gautama like his shadow and when it appeared that the supreme moment was near, Mara in alarm made one more bid. He let loose the force of seduction, his own beautiful daughters disporting themselves before the ascetic.

The composition on the right wall is the "Miracle of Sravasti". Here the Buddha has turned himself into hundreds of Buddhas in different attitudes.



Ajanta Cave No. 1—A
female figure

The wall of the back corridor, to the left and right of the ante-chamber, contains two majestic Bodhisattvas which are among the Ajanta masterpieces. The one to the left is Padmapani. His eyes are lowered meditatively; his face has depths of spiritual calm born of compassion for all living forms. This great picture has fascinated the art-critics of many countries. Lorenzo Cecconi writes: "This painting in its grand outlines recalls to memory the figures of Michelangelo in the Sistine Chapel; while the clearness of the colour of the flesh, so true to nature, and the transparency of the shadows are like those of Correggio. The design and expression of the face are exceptionally surprising, in the breadth of the technique; the interpretation of the shape of the hand, made to realistic perfection, permits of a comparison with the two great artists of the Italian Renaissance".

Beside the Bodhisattva is his attractive wife, a dark beauty who has featured often in Ajanta reproductions. The left corner of the composition has divine figures and at the right, monkeys and peacocks are seen in joyous frolic.

The other Bodhisattva, Vajrapani, is richly bejewelled. He leans gracefully against an attendant. A king offers him flowers. At the bottom are two dark women, and though the paint has largely peeled off, the delicacy of treatment is obvious.

Cave 2 is somewhat alike in plan to Cave 1. The verandah has a lovely painted ceiling. Among the excellent

murals, one on the left wall of the hall, near the third cell-door, dramatizes the legend of the Buddha's birth with some vivid panels. In the panel above the cell-door the Bodhisattva is seen in one of the Heavens. He has already passed through a cycle of birth and rebirth on Earth and now that he will have to be born for the last time he selects the place of his ultimate mission. It is to be a place in India close to the Himalayan region, and Queen Maya is to be his mother.

Maya has a strange dream (bottom left panel; this is badly damaged). While she sleeps in her bed-chamber, a white elephant with six tusks enters her body. Wondering, she speaks to her husband about the dream (above the last panel). The Brahmanas at the royal court are invited to interpret its meaning (panel to the right). Their prediction is that the queen is about to bear a son with all the auspicious marks of greatness on his person. If he accepts a princely role, he will be a monarch of monarchs; but if he renounced the world for the ascetic life, he would become a Buddha.

Maya, on her way to her father's place with her ladies-in-waiting, stops awhile at the Lumbini garden and here the pangs of childbirth come upon her and the nativity takes place (lower panel).

The new-born child walks seven steps over lotus blossoms while Indra, king of the gods, holds an umbrella over his head. And the legend goes that as the child walks to the east he says, "I shall attain the highest release".

As he walks southward he says, "I shall be the first of all created beings". And finally, "I shall cross the ocean of existence".

On the right wall of the front corridor a painting in a bad state of preservation is recognized as a superb piece of work. It shows a king, sword in hand, about to punish a woman for some reason. The woman is on her knees, begging for mercy. Her attitude is full of pathos; there is pleading in every curve of her slender body, gracefully rendered; the fingers are eloquent; the clothes are dishevelled, huddled on the floor. Here is a picture rich in feeling and with great beauty of form.

The chapels on each side of the ante-chamber have good murals. The one to the right has female figures which have been compared by art critics like Axel Jarl to Botticelli's "Primavera".

No less remarkable are the ceiling decorations. Those in the ante-chamber and the shrine are perhaps the best. One of the ceiling-panels (chapel to the left of ante-chamber) shows a procession of twenty-three geese rendered with great skill.

Cave 4 is the largest vihara at Ajanta. The decorated main entrance leads to a hall with twenty-eight pillars. To the right of the door is the carving of a Bodhisattva to whom devotees are praying for deliverance from the eight fears. The figures in niches and door jambs are full of good sculptural detail. A man and a woman are seen flying from a mad elephant. A woman leans against a

tree trunk with a playful squirrel. A man lured by a temptress looks helpless and lost.

Cave 6 is two-storeyed, the only vihara of its kind. The influence of domestic architecture is plainly suggested. There are numerous Buddha figures in varied attitudes.

Cave 9, a chaitya-hall, is assigned to the first century B.C. Here are many themes and motifs from everyday life; for instance, the frieze of herdsmen running after cattle. The row of austere Buddha figures on the columns, the scene on the walls at the back, the fragments of painting over a window—these typical examples of Hinayana art stand in contrast to the vivacity of later times.

Cave 10 also is a prayer-hall and similar to Cave 9 though it is much larger (95 ft. by 41 ft.). An inscription on the front indicates its date as an early decade of the second century B.C. This is the oldest of the chaityas, and possibly the earliest of all the Ajanta excavations. Of special interest are the examples of the ancient painting. The left wall opposite the third pillar shows a royal personage with a retinue of soldiers, dancers and musicians. The dresses, jewellery and coiffures of that remote period add to the interest of these pictures, even though they are somewhat obscured by layers of deposit.

Cave 16. This point commands a good view of the river. Down the slope, the entrance gate is carved with an elephant on either side. Here the stairway leading to the river has survived in part. This could have been the original approach to the temples.



Ajanta Cave No. 17—A royal procession

The architectural beauty of this cave temple makes it one of the most striking in the series. An inscription on the left end-wall outside the verandah gives its history; a Minister of the royal court had it excavated as a gift for the "best of ascetics". The date is late sixth century.

The verandah has octagonal columns. The roof of the front aisle carries the contour of beams and rafters, an imitation of wooden constructions of the time. The square windows for lighting the hall and the Buddha image

make an architectural feature. Not many of the paintings have survived. The nativity story started in Cave 2 is continued here in a number of panels on the right wall. Young Gautama goes to school and practises archery. He witnesses a ploughing contest and the sight of the tired toilers in the fields and the bleeding oxen throws him into his first meditation about life's realities. At the extreme right of the panel there is Maya, Gautama's mother, fast asleep, and the circular pavilion at its left shows the royal couple possibly discussing the strange dream.

The masterpiece in this cave is a painting next to the front pilaster of the left wall, famed as "The Dying Princess". There is agony in the drooping, sightless eyes, the helpless abandon of the fingers, the farewell gestures. The emotion of the attendants beside the princess is well expressed in their faces and attitudes. The princess is possibly Sundari, the broken-hearted wife of the Buddha's half-brother Nanda, who left his palace and gave himself to monastic life.

J. Griffiths has commented: "For pathos and sentiment and the unmistakable way of telling its story, this picture, I consider, cannot be surpassed in the history of art. The Florentines could have put better drawing and the Venetians better colour, but neither could have thrown greater expression into it".

Cave 17 is in its design very much like Cave 16 and belongs to the same time, but it has in addition an ante-chamber. Its entrance, with the decorative panels and the

female figures embellishing the corner projections, is considered to be "a thing of supreme artistic value".

This cave temple has the largest number of paintings in good condition and they include several outstanding ones. Murals decorate the walls and ceilings of the portico and the walls of the great hall and corridors.

On the portico's left wall, there is the "Wheel of Life" depicting life in its different phases. This Wheel is still a living symbol in Tibetan monasteries.

The adjoining wall has an exquisite composition of a royal couple seated in an intimate posture in a palace pavilion; the prince holds out a cup of wine to his wife. Then the two proceed to the city gate. There is a large grouping of many human types.

The flying *gandharvas* and *apsaras* are fascinating in their sensitive lines and their true purity of form.

A mural on the portico's right wall illustrates the subjugation of a charging elephant, one of the eight great miracles attributed to the Buddha. Devadatta, the Buddha's jealous cousin, made three attempts on the Great One's life. When the first two failed, he set an enraged elephant against the Master. The beast, as it came charging, stopped and prostrated itself in submission.

Inside the cave, the front corridor (left) presents a famous *Jataka* story. The Bodhisattva was once born in the Himalayan region as an elephant, the chief of a herd of eight thousand. He had two wives and happened to



Ajanta Cave No. 17.—Angelic beings flying with effortless ease

offend one of them. With the prayer to be reborn as a fair maiden and to become the queen of Banaras, so that she could avenge herself, she pined away and died. Her wish was fulfilled. In her position of power, she commissioned a hunter to bring her the tusks of the chief of the herd. The hunter, having hit the elephant with a poisoned arrow, struggled in vain to saw off the huge tusks. The

Bodhisattva himself then came to the hunter's aid, pulling off his tusks and offering them as a gift to the queen. At sight of them the queen was struck with remorse and died heart-broken.

The theme of self-sacrifice recurs often in these *Jataka* pictures. One that covers a great part of the left wall is based on the same idea and it also depicts a figure of great cruelty. The story goes that the Bodhisattva, born as Prince Visvantara, had a great craving to give in charity whatever he possessed. When he had parted with the State elephant, who had the magical power to bring rain, the people of the kingdom forced him into exile. With him in the chariot went his wife and two little children. On his way he made a gift of his chariot and horses. Now they had to go on foot. When another supplicant appeared and asked for the children, the prince gave them away as well. The painting which presents this theme is badly preserved; but the supplicant intent on depriving the exiled prince of his last treasures makes a striking portrayal.

A large composition on the right wall is recognized as a great work of art. The story recounts Prince Simhala's conquest of Ceylon. Ship-wrecked, Simhala with his five hundred merchants was cast ashore on an island of ogresses who enticed them in the guise of beautiful women. However, amid the revelry, Simhala sensed danger and forthwith made his escape on the back of a flying white horse who was a Bodhisattva. One of the ogresses went in pursuit. Her beauty captivated the ruler of Simhala's

homeland. He married her and was presently devoured by his spouse. Simhala rose to the occasion. He chased out the ogress and then led an expedition to the enchanted island where his men had perished. Conquest followed and the victor became the king of the island.

The sections of this painting treat realistically a line of boats ashore, a charming group of dancers, a procession of elephants and finally the coronation. Prof. Ceccony has called this painting "a work of art of great worth for the ensemble of the grandiose composition".

The pilaster next to this mural has an attractive toilet scene in which a young, self-absorbed woman holds a mirror before her face and beautifies herself.

The back wall of the ante-chamber contains the excellent "Mother and Child before Buddha". The occasion is the Master's return to his palace door, a begging bowl in his hand. The baby boy he had left is now seven years old. At his mother's bidding, young Rahula begs of the Buddha his rightful inheritance as a son.

Havell wrote: "In its exquisite sentiment it is comparable with the wonderful madonnas of Giovanni Bellini". Laurence Binyon called this picture "one of the most unforgettable things" in Ajanta, adding that he remembered "no picture anywhere more profoundly impressive in grandeur and in tenderness".

Cave 19, a chaitya-hall of the late Mahayana period, has an exquisitely carved facade with many large Buddha

figures in relief. The great arched window adds to its grandeur. Boldly conceived and superbly executed in minute detail, this chapel is regarded as one of the best examples of Buddhist art. With its large number of stone figures it has aptly been called "the sculptor's treasure-chest".

Cave 20 is again a good architectural study. The flight of steps here has a carved balustrade. The verandah pillars have capitals sculptured with attractive female studies.

Cave 24 is the second largest of these excavations, and the cave could have been one of the most impressive in the series, if completed. The bracket capitals of its verandah columns and the lintel of the door have beautiful figures.

Cave 26 is almost as crowded with sculpture as Cave 19. But this chaitya-hall is larger in size. It has a colossal reclining Buddha figure—representing *Parinirvana*—in a grouping of kings and queens and monks. The same wall presents a relief of "The Temptation of the Buddha", a theme seen in mural in Cave 1. On the left is Mara seated on an elephant and assaulting Gautama with his demon forces. On the right is Mara's retreat. In the foreground, his daughters are trying to tempt the great ascetic.

Having seen these cave temples the visitor will perhaps wonder at the profusion of secular themes and motifs on the walls. He may be bewildered by the uninhibited vivacity of the female figures, the famous "Ajanta type"

with well curved forms, elongated eyes, attractive mien and ample adornment. The fact was that the artist-monks and their associates painted side by side and with equal zest the physical beauty of women and the spiritual beauty of the Bodhisattva.

“ I can think of no parallel to this frank and chivalrous woman-worship of Ajanta ”, Gladstone Solomon wrote. “ Nowhere else perhaps has Woman received such perfect and understanding homage. In spite of her obvious reality one feels at Ajanta that Woman is treated not as an individual but as a principal. She is there not female merely, but the incarnation of all the beauty of the world. Hence with all her gaiety, her charm, *insouciance*, she never loses her dignity, and nowhere is she belittled or besmirched ”.

APPENDIX

AURANGABAD

I. General Information:

- (a) Area .. 5.8 sq. miles.
- (b) Population .. 66,028.
- (c) Altitude .. 1,900 ft.
- (d) Climate .. Winter Min. 12.8°C. Max. 28.3°C.
Summer Min. 23.9°C. Max. 40.5°C.
Rainfall 25" (average).
- (e) Type of clothing required .. Cotton clothing in summer and light woollen clothing in winter.
- (f) Languages .. Marathi, Hindi and English.

II. Communications and Transport:

(a) DISTANCES:

<i>Place</i>	<i>By air</i>	<i>By rail</i>	<i>By road</i>
Bombay	173 miles	233 miles (via Manmad)	251 miles via Nasik.
Calcutta	1,214 miles (via Bombay)	1,259 miles (via Manmad)	1,231 miles via Asansol, Sasaram, Rewa, Jabal- pur, Nagpur and Jalgaon.
Delhi	881 miles (via Bombay)	866 miles (via Manmad)	827 miles via Agra, Gwalior, Dewas, Dhulia, and Jalgaon.
Madras	817 miles (via Bombay)	888 miles (via Kazipet and Secunderabad)	849 miles via Nellore, Guntur, Bezvada, Suria- pet, Sholapur, Ahmed- nagar and Jalgaon.

- (b) **LOCAL TRANSPORT:** Taxis, buses. auto-rickshaws and tongas are available.

FARES:

Taxis: Aurangabad-Ellora—Rs. 22/- (return trip).

Aurangabad-Ajanta—Rs. 60/- (return trip).

Local sightseeing —Rs. 5/- for the first hour and Rs. 4/- for each subsequent hour.

Buses: Aurangabad-Ellora—Rs. 1.08

Aurangabad-Ajanta—Rs. 3.42

III. Accommodation:

- (a) **WESTERN STYLE HOTELS:**

Aurangabad Hotel, Green's Hotel.

Rates are in the range of Rs. 12/- to Rs. 20/- for a single room and Rs. 32/- to Rs. 46/- for a double room.

- (b) **INDIAN STYLE HOTELS:**

Tourist Home, Kathiawad Hotel.

	<i>No. of rooms</i>	<i>Reservation authority</i>
(c) Subedari Guest House	4 double	Collector, Aurangabad
(d) Municipal Dak Bungalow	3 suites	Municipal Engineer, Aurangabad.

IV. Information Centre:

Government of India Tourist Office, Krishna Villas, Station Road, Aurangabad.

V. Miscellaneous:

- (a) **Prohibition:** There is no prohibition for foreign tourists. For Indian nationals Wednesdays, Fridays, Sundays and Mondays and all public holidays are dry days. Aurangabad Hotel has permit to sell liquor to foreign tourists on dry days also. There will be total prohibition in Aurangabad from April 1959.

- (b) **Guide Service:** Trained guides of the Archaeological Department are available at the site of the monuments.
- (c) **Shopping Centres:** Chowk Bazaar, Sarafa Bazaar, Aurangabad Silk Show-rooms.
- (d) **Govt. Emporium:** Government Cottage Industries Emporium, Gandhi Chowk, Aurangabad.
- (e) **Airlines:** Indian Airlines Corporation Office, Printravel Hotel, Aurangabad.
- (f) **Banks:** Central Bank of India, State Bank of Hyderabad.

ELLORA

I. Communications and Transport:

(a) DISTANCES:

<i>Place</i>	<i>By air</i>	<i>By rail</i>	<i>By road</i>
Bombay	173 miles	233 miles	270 miles.
	(to Aurangabad)	(to Aurangabad)	
Aurangabad	..	..	18 miles.

- (b) **LOCAL TRANSPORT:** Taxis and buses are available at Aurangabad.

FARES:

Taxi: Aurangabad-Ellora—Rs. 22/- for return trip.

Bus: Aurangabad-Ellora—Rs. 1.08.

Journey time 1½ hours by bus and ½ hour by taxi.

II. Accommodation:

	<i>No. of rooms</i>	<i>Reservation Authority</i>
(a) State Guest House Khuldabad. (3 miles from the caves)	5 double rooms	Collector, Aurangabad.
(b) Dak Bungalow	4 double rooms	Local Engineer, Aurangabad.

III. Miscellaneous:

- (a) **Photography:** Only with still cameras. Use of camera stands and artificial light except flash light synchronisers is not allowed. Photography or filming for commercial purposes requires prior permission from the Department of Archaeology, Government of India, New Delhi.
- (b) **Guide Service:** For trained guides of the Department of Archaeology, approach the Special Officer, Ellora Caves.

AJANTA

I. Communications and Transport:

(a) DISTANCES:

<i>Place</i>	<i>By air</i>	<i>By rail</i>	<i>By road</i>
Aurangabad	..	..	66 miles.
Bombay	173 miles	233 miles	318 miles via Aurangabad-
(to Aurangabad)		(to Aurangabad	Ycola-Manmad-Nasik.
		via Manmad)	
		261 miles	306 via Jalgaon-Dhulia-
		(to Jalgaon)	Nasik.
Jalgaon	..	..	37 miles.

- (b) **LOCAL TRANSPORT:** Taxis and buses are available from Aurangabad and Jalgaon for a visit to the Ajanta Caves.

FARES:

- Taxi:* Jalgaon-Ajanta—Rs. 35/- to Rs. 40/- for a return trip.
Aurangabad-Ajanta—Rs. 60/- for a return trip.
- Bus:* Jalgaon-Ajanta Rs.1.69,
Aurangabad-Ajanta—Rs. 3.42.

II. Accommodation:

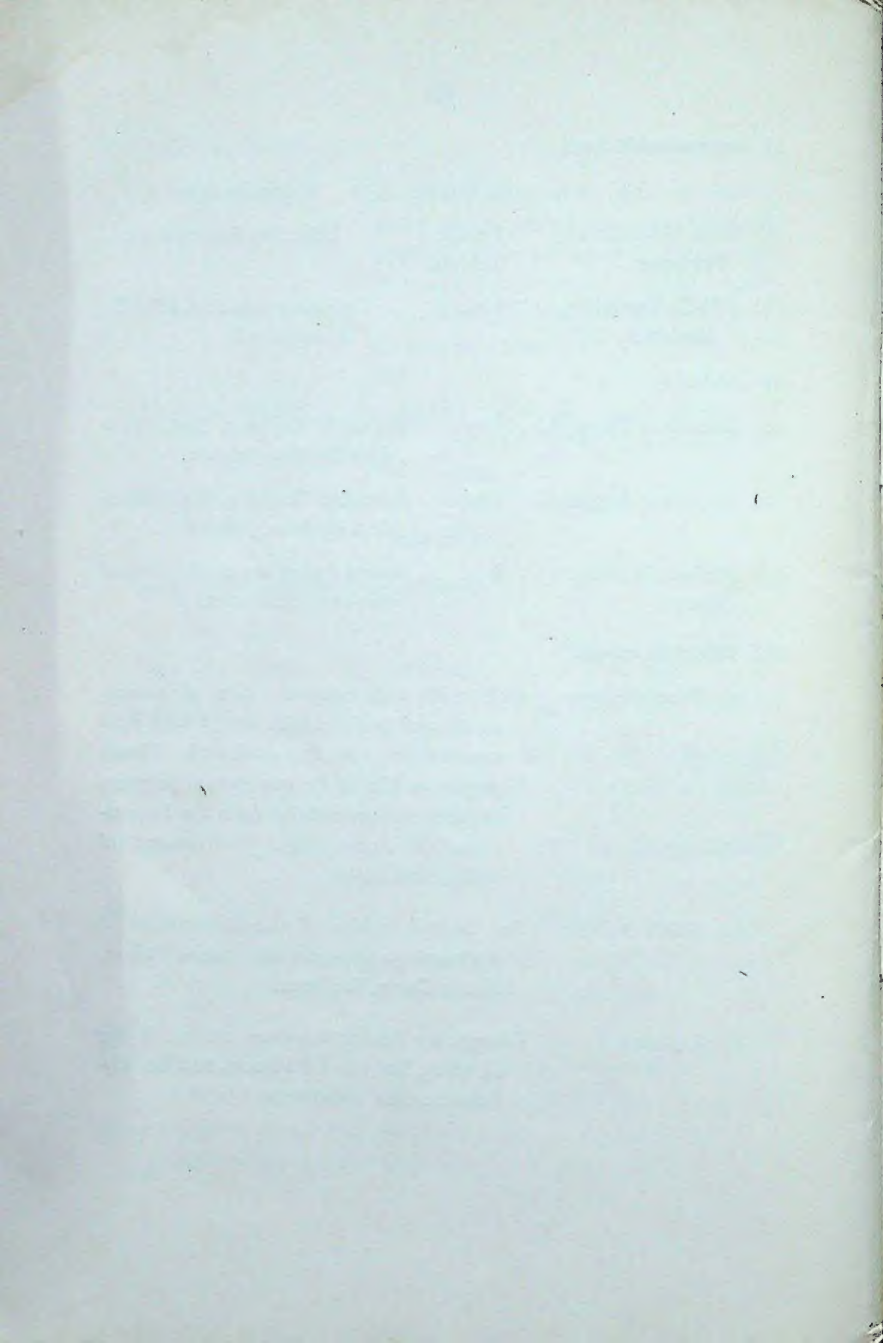
	<i>No. of rooms</i>	<i>Reservation authority</i>
(a) State Guest House, Fardapur.	2 single 4 double	Collector, Aurangabad.
(b) P.W.D. Bungalow, Fardapur.	4 suites	Executive Engineer, P.W.D., Aurangabad.

IN JALGAON:

(c) Travellers' Bungalow	2 suites	Executive Engineer, East Khan- desh Division, Jalgaon.
(d) Inspection Bungalow	1 suite	Executive Engineer, East Khan- desh Division, Jalgaon.
(e) Railway Retiring Rooms	2	Rooms rented out on the basis of first-come-first-served.

III. Miscellaneous:

- (a) Photography: Only with still cameras. Use of camera stands and artificial light except flash light synchronisers is not allowed. Photography or filming for commercial purposes requires prior permission from the Department of Archaeology, Government of India, New Delhi.
- (b) Guide Service: For trained guides of the Department of Archaeology, approach the Special Officer, Ajanta Caves, Fardapur.
- (c) Lighting: Charges for lighting the caves are Rs. 5/- for 1½ hours, Rs. 10/- for 3 hours, and Rs. 15/- for more than three hours.



IN INDIA

TELEPHONE

- | | |
|---|------------------------------|
| 1. Government of India Tourist Office,
123, Queen's Road, Churchgate, Bombay .. | 242144-5 |
| 2. Government of India Tourist Office,
13, Old Court House Street, Calcutta .. | 23-2889 and
23-2819 |
| 3. Government of India Tourist Office,
88, Janpath, New Delhi .. | .. 40706, 48649 and
42742 |
| 4. Government of India Tourist Office,
35, Mount Road, Madras .. | .. 86249 |
| 5. Government of India Tourist Office,
The Mall, Agra | 377 |
| 6. Government of India Tourist Office,
Krishna Villas, Station Road, Aurangabad .. | 17 |
| 7. Government of India Tourist Office,
15-B, The Mall, Banaras Cantt. .. | .. 189 |
| 8. Government of India Tourist Office,
16-A, Mahatma Gandhi Road, Bangalore .. | 4505 |
| 9. Government of India Tourist Office,
Willingdon Island, Cochin .. | .. |
| 10. Government of India, Tourist Office,
Chaurastha, Darjeeling .. | .. 50 |
| 11. Government of India Tourist Office,
Rajasthan State Hotel, Jaipur .. | .. 1182 |
| 12. Government of India Tourist Office,
Plot No. 5, Hamidia Road, Bhopal. .. | .. |



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